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ILLUSTRATED CATALOGUE

OF

JAPANESE COLOR PRINTS

The Early Masters
Shunsho, Shunko and Shunyei
Hokusai's "Kirifuri Waterfall" or "Falling Mist"
No. 10 of the "36 Views of Fuji"
"The Ascent of Fuji"
"The Giant Pine" from the Hiroshige
"100 Views," and Others
Fusatane's "Homing Wild Geese at Katada"
Etc. Etc.

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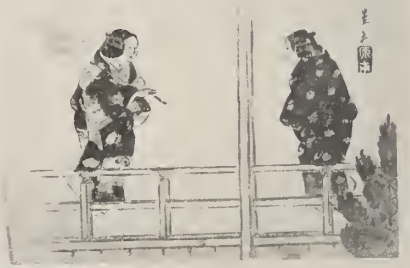

No. 144. Shunko.
No. 141. Shunyei.
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Plate No. 2.

No. 256. Hiroshige.
No. 143. Shunsho.

No. 142. Shunko.
No. 154. Keigoku.
No. 140. Kuniyoshi.

JAPANESE COLOR PRINTS

HIROSHIGE, 1820-1858.

Forty (40) oblong prints from various series, "Fish," "Tokaido" Yedo and Toto Meisho, etc.

1. NAGATABABA. The Shrine gate from the Toto Meisho.

2. KASUKAYAMA. From the Yedo Meisho. Cherry trees are in blossom and two horsemen watch a Daimio's procession.

3. OGI INARI. Night scene from the oblong Toto Meisho.

4. YEDO MEISHO VIEW. A courtesan and four companions walking, with attendants holding up large umbrellas.

5. KAMEIDO MEISHO SNOW. The noted "Kameido Temple Snow." Time-worn, but always an interesting print for its composition.

6. TAKANAWA. A moonlight view from the Toto Meisho, showing the harbor, shipping and passing travellers.

7. ATAGOYAMA. Summer cooling in the Tea-house. From the "Yedo Meisho."

8. GO HIYAKU RAKAN. Rare view from the "Yedo Meisho."

9. MEGURO. Temple by night, from the "Yedo Meisho."

10. HARUNAOUCHI. Extended view with many people from the "Yedo Meisho."

11. AKASAKA. Full moon seen beyond three large pines, lighting up a weary traveller on horseback.

12. KASUMIGASAKA. Street scene, "Yedo Meisho."

13. ATAGOGAMA. The scarce "rainbow" print from the "Toto Meisho. Some holes repaired.

SHIGENOBU, 1820-1840.

14. KAMEIDO IN SPRING. A landscape in bluish green, with little Drum Bridges leading to the temple to the left. Margins trimmed.
A very scarce landscape, forming one of the series of "Yedo Meisho."
(See Plate No. 3.)

HIROSHIGE.

15. SHINABAZU LAKE, Spring. "Yedo Meisho" print, repaired.

16. HONGO. Sunset print from the "Yedo Meisho."

17. TAI FISH. From Hiroshige's rare "Fish series." Oblong print.

18. KUNO AND TAI FISH. Background damaged, but a very scarce oblong print from the "Fish Series."

19. NIPPORI IN CHERRY SEASON. "Toto Meisho" print.

20. TAI FISH, showing traces of mica printing.

21. YOSHIDA. View from the Temple Roof; from the "Tokaido" or 53 Views.

22. SHIBA SHINMEI. Oblong print from the "Yedo Meisho."

23. SUMIDA RAIN, with hurrying travellers.

24. KUSATSU. A Tokaido view showing the Inn.

25. TOTSUKA. Horseman getting an early start. From the "53 Views," repaired.

26. KUWANA. A Tokaido view, with fishermen hoisting the large sails of a boat to the right.

27. TAI FISH. From the "Fish Series."

28. KATSUO FISH. From the "Fish Series" of Hiroshige.

29. FUTAKAWA. Three travellers approaching the Inn to the left. From the "Tokaido" or "53 Views."

30. OKASAKI. Showing the long bridge in the "Tokaido" series.

31. YUMEYASHIKI. People picnicking and admiring Plum Blossoms at Kameido.

32. SHIBA ZOJOGI. A funeral procession, from the "Toto Meisho." Ink-spot.

33. INADA AND KASAGO FISH. From the "Fish Series."

34. KUZUNA AND SHIMADAI FISH. From the same.

YOSHIKAZU.

35. OCHANOMIZU, with the covered bridge. From the "Toto Meisho" series.

36. SHIBA SHINMEI. From the "Yedo Meisho."

37. HIRATSUKA. Hurrying coolies near the round hill. From the "Tokaido" or "53 Views."

38. KUSATSU. From the "Tokaido" or "53 Views."

39. ISHIYAKUSHI. Working in the Rice Fields. From the "Tokaido."

40. HAMAMATSU. Peasants warming themselves at a fire by the roadside under a great tree. From the Tokaido set.

HIROSHIGE.

Eleven (11) prints from the Upright series.

41. TENRIU RIVER. From the Upright "Tokaido" series.

42. IKKAKU BASHI (TOTO). From the "36 Views of Fuji," Sunset.

43. YUHIOKA. From the upright "Toto Meisho." Fuji seen over the tops of dark hills.

44. OIGAWA. Fording the Oi River. From the upright "Tokaido."

45. MEGURO. Night view with bathers in the Fountain. Rare upright print from the "Yedo Meisho."

46. KAIYANO KATO. From the "Toto 36 Views." Note the elementary drawing of the figures and the dancer on the rug under the great Pine Tree.

47. NIHONBASHI. Two Geishas with blue Umbrellas crossing the bridge, Fuji seen in the distance. From the "Toto Meisho."

48. KAMEIDO. Summer view. From the "Yedo Meisho."

49. KITASO. Maple viewing from the Bridge.
Fine original impression with margins: the coloring on the maples has oxidised into a brownish red.

50. KAIANJI. Maple Viewing. From the upright "Yedo Meisho."

51. SUMIDAGAWA IN CHERRY BLOSSOM SEASON. From the "Yedo Meisho."

52. FUTAKAWA. From the "53 Views."

53. TAMIOKA HACHIMAN, showing the Torii. From the oblong "Yedo Meisho."

54. ASAKUSA KINRIUZAN. A great crowd at the Temple, from the Toto Meisho.

55. THEATRE STREET from the Toto Meisho.

56. SHIBA SHUMMEI. From the Toto Meisho.

57. ASUKAYAMA. Fuji seen under a great Pine beyond Cherry Blossoms. From the "Yedo Meisho." Upright.

58. TENOZAN. A scarce upright print from the Yedo Meisho.

59. ASAKUSA DERA. Flight of birds towards the Church and people entering. Upright print from the Yedo Meisho.

60. SUMIDA RIVER, Cherry Season. Time-worn. From the "Yedo Meisho."

61. FUJIKAWA. From the small Tokaido Series.

SHUNMAN.

62. BEGINNING TO WORK ON NEW YEAR'S DAY. Man and woman seated with wine and lunch box.

HIROSHIGE.

63. IKI KAI FUNA. Grazing horses, from the small Tokaido.

64. NARUMI. Showing the Village street, from the small Tokaido.

UTAMARO, 1770-1800.

65. KAI FISH IN A BASKET, with Naruten Flowers. Chuban print.

HIROSHIGE.

66. YASHIDA. The long bridge from the small Tokaido.

67. ARAI. Two Sampans with large sails in the foreground. From the small Tokaido.

68. MAISAKA. Fishing boats near the shore. Small Tokaido.

69. HAMAMATSU. With the smoke rising from the fire by the road. Small Tokaido.

70. MITSUKI. Poling boats in the swift current. Small Tokaido.

71. TARUI. The lake shore, from the small Tokaido.

72. KAKAGAWA. Stone lantern and Torii on the shore. From the small Tokaido.

73. HINOSAKA. From the small Tokaido.

74. KANAYA. Fording the river, from the small Tokaido.

75. FUJISAKA. Wading the river, from the small Tokaido.

76. OKABE. Mountain road, from the small Tokaido.

77. MARIKO SNOW VIEW. From the small Tokaido.

78. FUCHU. From the small Tokaido.

79. EJIRI. A popular "rain and bridge" print from the small Tokaido.

80. HARA. Travellers passing under Fuji. From the small "Tokaido."

81. YOSHIWARA. The Pine Tree path, travellers viewing Fuji. From the small Tokaido.

82. FUJITOWATASHI. Among the mountains. From the small "68 Views."

83. AOSHIRA-GAMA. From the small "68 Views."

84. KARATSU. Showing Fishing boats. Repaired. From the small "68 Views."

85. INASAYAMA. Festival Boat under the cliff. From the small series of the "68 Views."

86. AWA NARUTO. The noted print of the "Rapids" from the small "68 Views."

87. AKI NO ONDO. Narrow gorge between steep snow-covered cliffs, a noted "snow" print from the small "68 Views."

88. DEWA CHOKAI YAMA. Curling waves, from the small "68 Views."

89. FUJIKAWA. Snow view from the small Tokaido.

90. TOKYO BAY. From the small "Toto Meisho," charming print of a Sampan, but repaired.

KUNIYOSHI, 1817-1861.

91. THE BEAUTIFUL HIME WALKING IN THE WIND, by the Lotus Pond, whose large pink flowers and green leaves form a background. Chuban form.

KUNISADA, 1810-1850.

92. MIYA, from the "53 Views," taken from Hiroshige's large set, with the figure of a woman in the foreground. Chuban.

UTAMARO.

93. FOUR MEN IN THE RICE FIELD, dominated by Fuji. Scarce narrow panel.

94. KATSUO FISH AND BAMBOO. Oblong print in black and white.

HIROSHIGE.

95. SPARROW AND EVENING LILY. Panel.

96. PAIR OF SUZUME BIRDS AND BOTAN. Panel.

97. UGUISU AND UME FLOWER. Panel.

98. UGUISU AND PINK KAIDO BLOSSOMS. Panel.

SUGAKUDO, CIRCA, 1848.

The designer of a good series of birds and flowers.

99. TAKE BIRD AND FUJI, or Wistaria Spray. Broadsheet.

100. SUZUME BIRD AND GOURD. Broadsheet.

101. PAIR OF WHITE SWALLOWS AND YANAGI BARA FLOWERS. Broadsheet.

YEIZAN, 1800-1829.

102. FURIU BIJEN. Geisha with Samisen mounting the steps. Corners repaired.

103. YOUNG SAMURAI ON THE WAY TO COURT WITH SEVENTEEN GIRL ATTENDANTS.

Panoramic print formed of eight small upright sections, of koban form; the prevailing colors green and pink with an effective distribution of black centering in the Kago in which the young man is borne by six girls. Two panels at the right repaired at the top.

HIROSHIGE.

104. KINGFISHER (KAWASEMI) AND AJISAI FLOWERS. Panel in good coloring.

UTAMARO.

105. TAKIGAWA, FAMOUS BEAUTY, seated with sake cup and pipe. Top repaired.

YEIZAN.

106. MITSUBA OF MATSUBAYA sending a letter by an attendant who kneels at her back. A pink fog rising over the bridge is the background. Top repaired.

107. APRIL. SETTKU. Mother and maid in black watching the baby. Edges repaired.

UTAMARO.

108. GOMPACHI AND KOMURASAKI. Two color print, the standing figure of the man wearing black of unusually fine lines.

YEIZAN.

109. COURTESAN READING A LETTER, handed her by her seated companion.

110. TWO BEAUTIES AT THEIR MUSIC.

111. FURIU BIJIN. Lady admiring Chrysanthemum, given her by the baby who wants it back again.

112. FURIU DIRECTING THAT HER KOTO BE WRAPPED UP.

113. YOSHIWARA BEJIN. Two girls playing musical instruments.

114. YOSHIWARA BEAUTY SEATED OUTSIDE A TEAHOUSE; the shadows of her companions on the shoji.

115. A YOSHIWARA BEAUTY SEATED OUTSIDE A TEAHOUSE. Different from the preceding.

116. TWO GIRLS, THEIR KAGO AND BEARER. On the shore.

117. ANJIU HIME. She has put her buckets down and is wringing the water out of her skirt.

118. OHATSU AT HER DRESSING.

119. HANAMURASAKI, a famous beauty reading a letter.

120. GENJIHIME, reading a long letter.

121. GARETSU WITH TWO LITTLE GIRLS. They form part of a procession on the shore.

122. GENJI HIME. Geisha wiping her face, seen as a reflection in her mirror. Large head.
Scarce print.

123. WAKAHIME. Walking with one little Kamuro.

124. KARAUTO SEATED READING A LETTER.

TOYOKUNI, 1790-1810.

125. SUGATANO ARRANGING CHRYSANTHEMUMS, with the help of two little Kamuro dressed in black gauze to correspond with her gown.

SHUNKO, 1785-1795.

126. OIGAWA. Two women and a man being carried over the river.

YEIZAN.

127. FLOWER TIME. Three girls gardening. Repaired.

KEISAI YEISEN, 1790-1840.

128. WEDDING CEREMONY. Group of Eight persons, interesting detail.

SHUNZAN, 1780-1800.

129. ATSUTANO. Evening View.
This and the following form a set of the small circular landscapes (as if looking from a round window) printed on a black ground. Chuban form, fine original coloring and good condition.

130. SHUNSHO. Mitsuino or Evening Bells.

131. SHUNZAN. Gakashino, or Returning Boat.

132. SHUNZAN. Hisano, or Late Snow, Circular.

133. SHUNZAN. Katatano, or "Morning Wild Geese."

134. SHUNZAN. KARASAKI, or "Evening Rain."
The last of the circular prints on a black ground.

HOKUSAI, 1790-1849.

135. GOLD FISH SEEN SWIMMING. Narrow panel, showing part only of the blue bowl.

KIYONAGA, 1777-1790.

136. EBISU AND DAIKOKU, Lucky Gods, with their attributes. Scaree hosoye by Kiyonaga.

TSUKIMARO, 1789-1829.

137. CUCKOO FLYING AGAINST THE MOON. Chuban form in black and white.

YEIZAN.

138. OI WITH HER LITTLE MAIDS; her robes of yellow with a pattern of swallows in black.

SHUNSEI, 1760-1780.

139. TWO LITTLE BOYS AS EBISU AND DAIKOKU. Finely printed in clear coloring.

KUNIYOSHI.

140. SWIMMING FISH AND MAPLE LEAVES. Chuban form, corners cut.
(See Plate No. 2.)

SHUNYEI, 1790-1810.

141. THREE ACTORS IN A SCENE. Scarce Chuban form.
(See Plate No. 2.)

Plate No. 3.

No. 254. Mikuni.
No. 260. Eunoo. Hill.
No. 258. Agusa.
No. 261. Wild Geese, Katada.
No. 161. Kagusa.
No. 14. Kameido. Temple.

SHUNKO, 1785-1795.

142. ACTOR IN ROBE OF MAPLE AND CLOUD PATTERN, seen under a large red umbrella. Hosoye form.
(See Plate No. 2.)

SHUNSHO, 1765-1780.

143. ACTOR IN BLACK, with sword. Hosoye form.
(See Plate No. 2.)

SHUNKO, 1785-1795.

144. ACTOR WITH FLUTE AND BASKET HAT. Hosoye form.
(See Plate No. 2.)

UTAMARO, 1770-1800.

145. THREE LADIES TRAVELLING. Printed in two colors and black.

146. LADY TRAVELLING ON HORSEBACK, with her companion; the sheet of a triptych.

TSUKIMARO, 1789-1829.

147. TRIPTYCH. Yatsushi no Fuji. Ladies Travelling. A Court Lady on horseback, with men, women and children as attendants. Mt. Fuji in the background, with a Cuckoo flying (sign of Spring).
(See Frontispiece.)

SHINRYO.

148. KAMOMARU DANCING. Surimono.

HOKKEI, 1830-1848.

149. LADY AND ATTENDANT ADMIRING YENOSHIMA. Printed in silver, colors and with much use of gauffrage (Mt. Fuji, the stream, etc.).

150. MAMENARI WITH A BASKET OF BAMBOO SHOOTS.

GAKUTEI, 1800-1830.

151. OKIKAJE SEATED ON A PILE OF CUSHIONS. Surimono.

152. NAONARI ADMIRING A PEACOCK. Looking from a round window.
(See Plate No. 2.)

HOKUSAI, 1790-1849.

153. YOSHIWARA BEAUTY ON PARADE (circular), above a street in the Yoshiwara, all on a dark blue ground.

KEIGOKU.

154. TWO WOMEN PASSING ON THE BRIDGE.
(See Plate No. 2.)

SHUNKO, 1785-1795.

155. SURIMONO. Dancer with a Fan printed in gold.

HOKUSAI.

156. SURIMONO. Lady Admiring the Moon. Her little son is playing with an insect cage.

HIROSHIGE.

157. MIJIRO BIRD AND WISTARIA. Time worn. Panel.

158. TWO GIRLS AT TEA, Oni, etc. on one sheet.

KUNIYOSHI.

159. BLIND MEN AND ELEPHANT; Ghost. Two printed on one sheet.

160. DIPTYCH. Old and Young woman pulling at a slipper. Background in shadow as night.

HIROSHIGE.

161. KISARAGU, KAGUSA. With the brown boats lying at anchor. Good impression with margins.

(See Plate No. 3.)

TOYOKUNI.

162. ICHIKAWA DANNOSUKE with two others.

163. GOMPACHI, with his foot on his enemy's neck.

164. MONGO AND NAMIKO. Winter.

165. GENJI SHIGETADA, at the "Go Ban" Board, from which the counters have been swept.

166. GENJI OMIWA, with her ghostly attendants.

167. GENJI FUMA HANZAEMON. Resting in his Kago.

168. GENJI TAMAORIHIME, on the shore where waves are beating.

169. GENJI SHOSHI HEGIME. Putting on her sandals.

170. GENJI HISAMATSU AND KUISAKU.

171. GENJI YOEGAKI HIME leaning on a low black lacquer stand before an incense burner.

172. GENJI SHIGENMARU, in a boat at night. A Rain print, of good registration and coloring, the black of her robe very fine.

YEISEN, 1790-1840.

173. DAIKOKU AND EBISU, with their attributes.

174. MAKURO JEDO Catching butterflies.

175. CHILDREN PLAYING BATTLEDORE AND SHUTTLECOCK.

SHUNSEN, 1760-1780.

176. LADY AND MAN ON THE SHORE, he has the Emblems of Tenjin.

HOKKEI.

177. SURIMONO. Helmet and Cherry blossoms.

178. SURIMONO. Raven and Sword, with plum blossoms.

SENSHUNAN.

179. SURIMONO. Owl on a Tulip Bough.

HOKKEI.

180. SURIMONO. Egg-Plants in a basket.

KUNITERU, About 1850.

181. FLOWER ARRANGEMENT, in black and white. Chuban.

HIROSHIGE.

182. OKASAKI BRIDGE. From the small oblong Tokaido.

SHUNSEN, 1760-1780.

183. THE FORTY-SEVEN RONINS. Two of the Ronins entering the Inn.

HIROSHIGE.

184. GIRL DRESSING BEFORE A MIRROR, in which the reflection of her face can be seen.

TOYOKUNI.

185. LADY TRAVELLING ON A BLACK OX. The path leads along a rocky shore.

KUNIYOSHI.

186. EIGHT VIEWS OF OMI. A traveller with note-book.

187. AGEMAKI OF MIURAYA, in gay attire, walking at night.

188. EVENING RAIN, from the "8 Views of Omi," showing a disguised warrior.

189. SHINAGAMI. An old man watching falling petals.

190. HARE ARASHI. On the Bridge, from the "8 Views of Omi."

191. PARTY OF FOUR ON THE VERANDAH. Night.

192. SUKETSUNE KUDO, leaning on his sword.

193. MAIZUTEI, in dancing costume.

194. SOMEGOTO GOSHIYAKU, playing the flute. Half length.

195. USHIWAKOMARA. She is seated with a sword.

196. HANSAKU FUWA, the Strong man.

197. GONPACHI walking with his Dog.

198. KURABEI DAICHICHI, drinking from a wayside well.

199. CHOHEI BANZUI, in blue with a lantern.

200. OTOTAKE, near a garden lantern at night.

201. OSATO AND GANTA. He is holding a large umbrella to protect her from the snow.

202. JIUBEI, in a Dry-Goods Store.

203. DANCER WITH AN UMBRELLA.

204. HIYAKUMAN, playing with a little boy.

YEISEN, 1790-1840.

205. YOSHIWARA BEAUTY in blue near a large black lantern.

206. YOSHIWARA BEAUTY WITH A LETTER. Effect of pink and black.

TOYOKUNI.

207. NIGHT ATTACK OF THE 47 RONINS. Time-worn.

KUNIYOSHI.

208. KOMATSU WITH A FAN. She wears a blue dress of charming pattern.

209. HANANOMOTO READING A LETTER; his large hat is beside him and he is seen against a shadowy blue Dragon of remarkable printing.

YEISEN.

210. SUGATORO IN CEREMONIAL ROBES of pink and green.

TOYOKUNI.

211. YOUNG GIRL WITH A LETTER IN SPRING. The lower part of her robes oxidised with age.

212. LADY DECIDING ON BALES OF SILK.

213. YOUNG GIRL WITH A RED FAN.

214. ICHIEMON IN A GARDEN AT NIGHT.

215. BUNHICHI with a large yellow umbrella.

216. GIRL FISHING. Three boats moored near the balcony.

217. OKARU NEAR A SCREEN, and a black dressing case.

218. JINGORO DRESSED IN BLUE, ready for his lunch.

219. HIKOZO. He is listening, near a screen.

220. TAGO SHOYA. Dressed in black, holding up his large hat. Snow-covered, in a snowy landscape.
A striking composition, the fine black showing traces of mica printing.

221. IZAEMON IN A BASKET HAT, listening at the door.

222. AKEMOKI AND SUKEROBU. He is dressed in white.

223. OKUNO IZUMAYA, holding the scabbards of two swords.

224. GIRL PLAYING THE SAMISEN.

225. TWO PEOPLE SHELTERING FROM A STORM; a messenger dressed in black runs by.

226. JIRIAGO standing before a "Go Ban" board.

227. TAMAMONOMOE SEATED WASHING HER FACE. Interesting detail.

228. OHI AND KICHIZO WITH A COMPANION. Oblong.

229. MAN GOING TO A PICNIC, carrying a Cherry bough to which a gourd is tied.

230. A DANCER WITH A FAN. Effect of black and pink.

231. DANCING GIRL IN A LONG BLUE ROBE. The background showing miniature postures of the Dance.

232. ONOMA JUST RETURNING. Note her gloves.

233. JUINBEI IN A SNOWSTORM, with a large umbrella.

234. SHINSUKI ASAKI JUST RAISING HIS UMBRELLA. Snow is falling on the young plum blossoms and the ground is covered.

235. SHISHIKA SEEN AT HALF LENGTH, sheltering under a big straw coat.

236. OHANA ON THE BRIDGE. She wears blue with pink obi.

237. THREE GIRLS PUTTING ON THEIR SANDALS.

238. OBO AND KOKUZO IN A SNOW STORM.

YOSHITORA.

239. TAKATSUNA CROSSING THE OI RIVER, his troops on the bank, and he swims rapidly on his white horse.

240. GIRL OF THE "HUNDRED BEAUTIES" holding her Samisen.

241. GIRL TUNING HER SAMISEN. Her white dress of grey bird and butterfly pattern.

242. GIRL BEATING THE DRUM. She wears a light dress and black butterfly obi.

GYOKUSAI.

243. GIRL IN BLUE FLOWERED GOWN. She stands under a white cherry tree on the river bank.

KUNISADA.

244. TAKIWAZU on parade with two little kamuro.

TOYOKUNI.

245. GIRL WITH LARGE HAT AND PIPE.

KUNIYOSHI.

246. TELTEHIME PULLING ON A ROPE.

247. YOUNG GIRL WALKING IN THE WIND.

TOYOKUNI.

248. MOTHER AND LITTLE SON IN THE GARDEN. The young plum trees are in blossom across the stream.

KUNISADA.

249. APRIL VIEW. A girl arranging her Festival Dolls.

YOSHITORA.

250. ROKUTAMA RIVER, with a lady walking on the bank.

KUNICHIKA.

251. LADY IN A SNOW STORM. She is just raising a black and yellow umbrella, near the large fountain, snow-covered.

KUNIYOSHI.

252. TRIPTYCH. Four Girls in a Festival Boat on the River.

TOYOKUNI.

253. AYAGOTO. TRIPTYCH. Daimio in autumn near his Kago of Black lacquer with four ladies.

KUNIYOSHI.

254. TRIPTYCH. GEISHA'S DRESSING ROOM. One girl is having her hair combed by an attendant, one taking her pipe, etc.

KUNISADA.

255. GIRL HOLDING UP A KIMONO. The coat has oxidised with age, but the registration is good.

HIROSHIGE.

256. ONAGA RIVER GOHAN MATSU. The Giant Pine from the "100 Views of Yedo."

(See Plate No. 2.)

257. CHOSHIURA OF SHIMAOSA. From the "60 Views."

A sharp impression, showing a distant Fuji white against the horizon beyond water of fine blue.

(See Plate No. 4.)

258. AGUSA OF KOMINATA, with many small boats entering and resting in the harbor. Oblong print.

(See Plate No. 3.)

259. MIKUNI OF ECHIJEN. Loaded boats resting in the harbor. Oblong print.

(See Plate No. 3.)

260. EUNOO HILL OF ECHIJEN. A winding path near the gorge leads to the Tea-House.

(See Plate No. 3.)

FUSATANE.

261. HOMING WILD GEESE AT KATADA. A noted twilight print. Oblong.

(See Plate No. 3.)

262. AKABANE SNOW VIEW. A noted oblong snow print of Hiroshige.

HOKUSAI.

263. "36 VIEWS OF FUJI." Travellers climbing Mount Fuji. The rocky purple sides weathered in white mist, a few travellers in white and blue, with large yellow hats making the ascent. No. 10 of the series.

ONE OF THE SCARCEST AND MOST IMPORTANT of the "36 Views." FINE IMPRESSION. Note the pilgrims at devotions in one of the caves.

(See Plate No. 4.)

264. WATERFALL OF KIRIFUSA, SHIMAZUKE. From the "Waterfall Series." No. 1 of the series.

FINE IMPRESSION OF A VERY RARE PRINT. Known as "The Falling Mist" waterfall, a spreading flow of water dividing into many streams, with people at the base looking up at it.

(See Plate No. 4.)

TOYOKIRO.

265. SURIMONO, Lobster, etc.

KUNIYOSHI.

266. YOUNG GIRL WALKING, village landscape in the background.

267. GENJI KOTOSHIGENJI, seated on a couch, with a lady.

HOKKEI.

268. PHEASANT FEEDING. Surimono.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

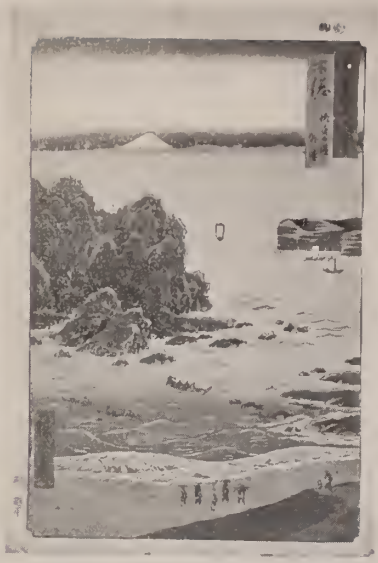

Plate No. 4.

No. 264. Waterfall. Hokusai. No. 257. Hiroshige.

No. 263. Ascent of Fuji by Hokusai.

COLOR PRINTS

BY

S. ARLENT EDWARDS, MISS GULLAND, SMYTHE, JAMES, MILNER, WEBB AND OTHERS

PAINTER ETCHINGS OF HAIG, ZORN, WHISTLER, HADEN AND BUHOT

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AMERICAN ENGRAVINGS.

1. SALE OF THE PET LAMB. Burial of the Pet Bird. Mezzotints by Walter after Ferris. India proofs, folio. (2)

FRANCESCO BARTOLOZZI.

2. QUEEN MARGARET AND THE ROBBER. Stipple engraving in brown. London, 1798. Oval. Mounted and cut to plate mark at sides. Sm. folio.

3. RELIGION. Figure of a woman in classic costume with a votive offering, stipple engraved in brown after Angelica Kauffman. 4to. Framed.

3A. LADY SMYTH. Stipple engraving after Reynolds. Printed in red. Folio.

BARTOLOZZI SCHOOL.

4. AH S,IL ETAIT AUSSI FIDELE. Dissart Sculpt. Mallet Pinxt. Stipple engraving. 4to. Framed.
French 18th Century engraving.

4A. MRS. FITZHERBERT. Stipple engraving after Cosway by Condé. Printed in red. Folio.

4B. LOVE AND FORTUNE. Stipple engraving by Houston after Cipriani. Printed in red. 4to.

5. MISS DE CAMP. Stipple engraving by Vendramini after Jean. 4to. Lond., 1802.
Later Mrs. Charles Kemble.

6. LAST INTERVIEW OF LEWIS XVITH WITH HIS FAMILY. Stipple engraving by Schiavonetti. Folio. 1794.

VICTOR BERNSTROM.

7. WOODCUT. LANDSCAPE WITH LAKE. 1872. Obl. folio.
A VERY BEAUTIFUL SIGNED PROOF ON CHINA PAPER, and unusually large for a woodcut.

SIR FRANK BRANGWYN.

8. THE WHARF, FISHMONGER'S HALL. Painter etching. 8vo.

9. THE STORY. Oriental Scene. Painter lithograph in bistre. Sm. 4to.

FELIX BUHOT.

10. TAVERNE DU BAGNE. Etching, 1885. Folio.
FIRST STATE, with symphonic margin on toned paper. SIGNED BY BUHOT AND MARKED BY HIM "PREMIER ETAT" (first state").

D. Y. CAMERON.

11. THE CHAPEL, HADDON HALL. Painter etching. 8vo. 1902.

12. ON THE WYE AT HADDON. Painter etching. 8vo.

D. N. CHODOWIECKI, 1726-1821.
Called the German Callot.

13. LES EFFETS DE LA SENSIBILITE SUR LES QUATRE DIFFERENS TEMPERAMENS. Copper engraving. Sm. 8vo.
ORIGINAL IMPRESSION, framed.

COLOR PRINTS.

14. AN ENGLISH BEAUTY. Seen at half length, dark hair flowing over left shoulder, muslin fichu. MEZZOTINT PRINTED IN COLOR. Framed.
Signed proof by John Cother Webb, 1913.

15. DIANE ET LES NYMPHES AU BAIN. Stipple by Ruotte after Cipriani. PRINTED IN COLORS. Obl. 4to.

16. VENUS ENDORMIE. Sleeping Venus by Ruotte after Cipriani. STIPPLE PRINTED IN COLORS. Obl. 4to.

16A. PICK-A-BACK. After Smith's mezzotint of Reynolds' painting.

16B. MRS. ROBINSON. After Smith's mezzotint of Romney's portrait.

17. JOURNEE DU 20 JUIN 1792, Au Chateau du Tuileries. Stipple engraving in colors by Verite. Large folio.
PRINTED IN COLORS. Slight repair.

18. ADMIRAL DE WINTER. Stipple engraving by D. Orme, 1810. Bust in oval. Sm. 4to.
PRINTED IN COLORS. VERY FINE AND RARE IN COLORS.

19. GEORGE III. Aged 72. Engraved by R. Dighton, 1810. In colors. 4to.

20. RULES AND INSTRUCTIONS FOR PLAYING AT SKITTLES. Folio broadside, with colored view of a London skittle game, pub. London, 1786.

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22. ALMEIDA. Stipple engraving, oval. PRINTED IN COLORS. Sm. 4to, gilt frame.

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24. NARCISSUS. Stipple engraving by J. R. Smith. PRINTED IN COLORS. 4to, gilt frame.

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26. SERIES OF 25 FINE AQUATINT PRINTS IN COLORS, views of Palestine and the East, including Jerusalem from the Mount of Olives. Tomb of Absalom, Tomb of Joseph of Arimathea, Church of the Holy Sepulchre, Pool of Siloam, Brook Cedron, etc. 4to. Lond., 1804. (25)

27. "UP GUARDS AND AT 'EM." Facsimile in colors of the painting by R. Caton Woodville. Large folio. Framed.

An incident of the Battle of Waterloo.

CONFEDERACY.

28. LEE AND HIS GENERALS. Lithograph by Tholey, published in Philadelphia, 1867. Containing equestrian portraits of Lee, Stonewall Jackson, Johnston, J. E. B. Stuart, Longstreet, etc. The blank margin damaged, mounted. Folio: Engraved portrait of Franklin Pierce by W. L. Ormsby, a little damaged. (2 pieces).

M. CORMACK.

29. AMELIA. After Opie. Seated, in large black hat, curls and white bodice. Large folio.

MEZZOTINT. INDIA PROOF.

SAMUEL COUSINS.

30. ROBERT BURNS. After Alexander Nasmyth. Mezzotint by William Walker and Samuel Cousins. "Private Plate. Excudit December 1830." Folio, full untrimmed margins.

SUPERB SIGNED PROOF OF THIS PORTRAIT AND EXTREMELY RARE. A very early state and of exceptional beautiful printing. No copy of this was in the Halsey collection of mezzotints.

GEORGE CRUIKSHANK.

31. FAIRY CONNOISSEURS INSPECTING MR. FREDERICK LOCKER'S COLLECTION OF DRAWINGS, etc. Etching, 1868. Sm. 4to. Framed.

CURRIER AND IVES PRINTS IN COLORS.

32. THE MOST REV. JOHN HUGHES. Catholic Abp. of N. Y.; Virgin and Child; and two others. (4)

DECLARATION OF INDEPENDENCE.

33. PRINTED ON CHINTZ, with facsimile signatures; emblematic borders of columns carrying medallions of the arms of the states, scrolls with the names of Washington and other generals, surmounted by the Liberty Bell with Oak-Leaves and Laurel pendants. Large folio, some places defective.

A very early and remarkable piece of printing on cotton cloth, and a very rare form in which to find the Declaration of Independence.

E. DETAILLE.

34. CUIRASSIERS CROSSING A BRIDGE. Etching by Boulard. Folio. Proof. Framed.

HERBERT DICKSEE.

35. LION DRINKING. Painter etching of one of the most popular subjects of the artists. 4to. Framed.

P. DREVET.

36. RENE FRANCOIS DE BEAUVEAU. Nearly full length, seated, in robes, after H. Rigaud. Folio. Mounted. 1727.

S. ARLENT EDWARDS,

Contemporary Color Printer and Engraver.

Note: The framed Edwards prints are not mounted but simply laid in the frames.

37. MRS. LLOYD. After Reynolds. Full length in a landscape carving initials on a tree. Folio, ornamental gilt frame.

SIGNED PROOF PRINTED IN COLORS. ONE OF THE NARROW PANELS WHICH ARE THE MOST SOUGHT FOR OF THE EDWARDS COLOR PRINTS. A little larger than his earlier panel pictures of the English Beauties at full length.

38. LADY DUDGEON. After Raeburn. Full length in shade hat with blue ribbon, leaning against a stone pillar. Folio, ornamental gilt frame. Butler 77.

SIGNED PROOF PRINTED IN COLORS. A companion piece to the preceding, and framed to match.

39. "PATIENCE" OR MRS. DRUMMOND SMITH. After Romney. Mezzotint printed in colors. Oval, 4to, gilt frame.

SIGNED PROOF. Butler 25. She wears a large hat and is seen at half length.

40. INNOCENCE. Girl with Dove, after Greuze. Mezzotint printed in colors. 4to, ornamental gilt frame, French mat with bronze gilt band.

SIGNED PROOF WITH REMARQUE OF THIS LOVELY OVAL; one of the earliest of the Edwards plate, now rare; the remarque is two lambs. Butler No. 3.

41. THE LITTLE BLUE BOY. The Dauphin after Mdme. Vigée le Brun. Standing near a curtain. Narrow small 4to, gilt frame.

SIGNED PROOF PRINTED IN COLORS. EXTREMELY RARE. Butler No. 54. Not in either of the Edwards Collections sold recently.

42. LADY HAMILTON. After Romney. Half length, seated wearing a black hat tied under her chin. 4to, gilt frame.

EARLY SIGNED PROOF PRINTED IN COLORS. Butler No 24. A favorite picture of Lady Hamilton, sometimes known as "Contemplation." Note the fine printing, particularly of the eyes, which are often badly blurred.

43. PERDITA ROBINSON. After Romney. Bust in oval, wearing a muslin cap and blue ribbons, carrying a muff. 4to, gilt frame.

SIGNED PROOF, PRINTED IN COLORS. A VERY FINE EARLY IMPRESSION. Butler No. 18.

44. COUNTESS GROSVENOR. After Lawrence. Half length in oval. 4to, bronzed gilt frame.

SIGNED PROOF PRINTED IN COLORS. She wears a pale blue muslin gown, and her dark hair is dressed high. Butler No. 49.

45. PRINCESS AUGUSTA SOPHIA. Daughter of George III. After Gainsborough. Bust in oval. 4to, gilt frame.

SIGNED PROOF PRINTED IN COLORS. Butler No. 48.

46. SOPHIE ARNOULD. Mistress of Marshal Saxe. Half length, circular as a medallion after Lariviere. Gilt frame.

SIGNED PROOF PRINTED IN COLORS. A dainty French Beauty and one of the most popular of the small Edwards Color Prints. Very few were issued.

47. A LADY SEEN AT BUST LENGTH. As a miniature, printed on rice paper and colored by the artist. Gilt frame.

SIGNED PROOF.

S. ARLENT EDWARDS—Continued.

48. LADY HAMILTON. The laughing portrait. Oval bust printed in brown on thin paper. Framed. 4to.

48A. SIMONETTA VESPUCCI. After Pollajuolo. Mezzotint printed in colors. Signed Proof. Ornamental gilt frame.

ENGRAVINGS.

49. MATER AMABILIS. Sasoferrato after Anderloni; Madonna after Guido. Both proofs on India before letters. Sm. 4to. (2)

50. WOHLGEMUTH. Two woodcuts, 12mo, from the Nuremberg Chronicle. Wille, portrait of a man; and others. (6)

ETCHINGS.

51. COAST SCENE. Painter etching by R. Swain Gifford, 1883. Signed proof.

52. SHEEP FEEDING NEAR THE SEA. Painter etching by J. D. Smillie.

53. LE TRAVAIL. Woman ironing; woodcutter. Etchings by A. Gautier. 8vo. (2)

54. PARRISH (STEPHEN), Trenton in Winter; Appian, Before the Rain, fine proof on Japan paper; Rajon, The Smoker, after Dow. (3)

55. RIX (JULIAN), Californian Landscape; Thomas Moran, The Rescuing Party; Charles Jacque, a Farm, India proof. (3)

56. LUCAS. Portrait, from the Louvre, signed proof; Lalanne, Boulevard Montmartre; P. Moran, Evening. (3)

57. ETCHINGS, by J. L. Brown and H. Guerard, etc.; Lithographs in tints; Lady Williams, Mezzotint, by Beckett, etc. (24)

BENJAMIN FRANKLIN.

58. BENJAMIN FRANKLIN NE A BOSTON LE 17 JANVIER 1796. Oval bust, aquatint in brown. 4to.

59. BENJAMIN FRANKLIN. Engraved by Bertonnier. Large paper.

60. BENJAMIN FRANKLIN LL.D. Stipple by J. Chapman. Lond. 1805. Oval bust. Sm. 4to.

61. BENJAMIN FRANKLIN LL.D., F.R.S. Bust in cap, oval. Cochin type. Old line engraving, unsigned. 8vo.

62. DR. FRANKLIN. Seated with pen in right hand, a storm seen through open window. Old line engraving unsigned. 8vo.

63. FRANKLIN. C. A. Bovara inc. Per Vinc Ferrario. Full bust, line engraving. 8vo. Fine impression.

64. BENJ. FRANKLIN. Engraved by J. A. O'Neill. 4to, framed.

65. WILLIAM STRAHAN, friend and correspondent of Franklin. Mezzotint by C. Tomkins. 4to.
A VERY FINE SCRIPT PROOF ON LARGE PAPER.

ERNEST GEORGE.

66. COCHEM, BELGIUM. Painter etching, early proof. Framed.

WILHELM GIESS.

67. STREET SCENE. Painter etching, signed proof: Game at Cards, etched by Ferris after Meissonier. Framed. (2)

MISS ELIZABETH GULLAND,

Contemporary engraver in mezzotint who prints her own plates.

68. LADY SELINA MEADE. After Lawrence. Half length holding a bunch of flowers, and wearing a light muslin dress. 4to, gilt frame.
SIGNED PROOF DELICATELY PRINTED IN COLERS. The Gulland prints rank among the best color prints made.

SIR F. SEYMOUR HADEN.

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AXEL HERMAN HAIG.

70. TOLEDO CATHEDRAL: SOUTH AISLE LOOKING EAST. Etching. Large folio. 1910. Framed.
VERY FINE SIGNED PROOF.

71. BURGOS CATHEDRAL: SOUTH AISLE LOOKING WEST. Etching. Large folio. 1910. Framed.
VERY FINE SIGNED PROOF.

WILLIAM HOGARTH.

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HANS HOLBEIN.

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CH. HUARD.

74. ON THE QUAI. Painter etching. Proof. 4to.

CLIFFORD R. JAMES.

75. PRINCESS METTERNICH. Half length seated on a balcony with portfolio. Oval, folio, bronzed frame.
MEZZOTINT ENGRAVED AND PRINTED IN COLORS SIGNED BY THE ARTIST.

GEORGE P. JAMES.

76. THE GOWER CHILDREN. After Romney. Mezzotint printed in colors. Oblong 4to, framed.
SIGNED PROOF No. 51. Only a few were printed. Four little girls dancing on a stone portico form a charming group.

J. KEPPLER,
American Cartoonist.

77. MASKED BALL, ACADEMY OF MUSIC, N. Y., 1877; "Vive la Republique"; European Theatre of War, 1877; and other similar cartoons in colors. Folio. (7)

MAXIME LALANNE.

78. OLD QUARTER OF AMSTERDAM. Painter etching. Proof, framed.

SIR THOMAS LAWRENCE.

79. MASTER LAMBTON. Mezzotint by G. H. Phillips. Lond., 1839. 4to.

LIONEL LE COUTEAU.

80. BRETON PEASANT SMOKING. Painter etching, folio, 1891.
SIGNED PROOF on vellum.

HENRY LUSTBERG.

81. ESSEX STREET, LONDON. Painter etching. Folio.
FIRST STATE, so marked and signed by the artist.

EDOUARD MANDEL.

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A SUPERB LUMINOUS INDIA PROOF of one of the masterpieces of this famous engraver.

J. L. E. MEISONNIER.

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German Engraver of the 17th Century.

87. THE GREAT FIRE OF LONDON, 1666; Beheading of Charles I, 1649. Two contemporary engravings, sm. folio. (2)
Interesting engravings; the first shows the Old Bear Garden, Globe Theatre, Old London Bridge, etc.; the second gives a good view of the Banqueting House.

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89. THE BACHELOR, by H. B. Jenkins. Lond., 1836; Flower Girl, by G. Sanders, 1836; The Stirrup-Cup (line) after Wilkie; and others. Folio, etc. (8 pcs.).

E. MILNER.

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SIGNED PROOF, only a few were published and the plate destroyed; it shows Lady Castlereagh in a summer muslin gown without a hat in a landscape.

ROBERT C. MINOR,
American Painter.

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India proof of this favorite landscape etching.

JEAN MORIN, 1600-1650,
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NAPOLEON I.

98. NAPOLEON LE GRAND. Full length on horseback, in the Campaign of Italy. Stipple engraving by Simon after C. Vernet. Folio.

99. NAPOLEON AT THE BATTLE OF EYLAU. Engraved by Anderloni and Longhi, 1810. Large folio.

100. NAPOLEON AT WATERLOO. Engraved in mezzotint by Jazet after Steuben. Large folio.

101. RETURN FROM ELBA. Mezzotint by Jazet after Steuben. Large folio.

102. APOTHEOSIS OF NAPOLEON. Mezzotint by Jazet, after Vernet.

103. NAPOLEON AT ST. HELENA. Mezzotint by Coombs after Haydon. Sm. 4to. In colors.

104. REVOLTE DU CAIRE; Napoleon au Tombeau du Grand Frederic; Honneurs funèbres rendus a Napoleon dans I'lle Ste Helene. Lithographs by Motte. Folio. (3)

105. MORT DE NAPOLEON. Aquatint, unsigned. In colors. Folio.

106. MONIER, GEN'LE DE DIVISION. Full length in uniform. Mezzotint by Coqueret after Le Barbier. Large folio, margins.

OLD ENGLISH ENGRAVINGS.

107. VIEW OF THE TEMPLE OF VENUS AND HERMITAGE in the Gardens of Earl Temple at Stowe. Engraved by Bickham; a French view of Burlington House and grounds on the Thames. Both colored. Sm. folio. (2)

108. BUILDING HOUSES WITH CARDS: QUADRILLE. Two card scenes from paintings in Vauxhall Garden. Both colored. (2)

OLD MASTERS.

109. SIR PHILIP SIDNEY, eng. by Vertue 1745, Anne Boleyn by Vermeulen; The Sons of Rubens, engraved by Muller; Pastoral after Luca Giordano, and other engravings similar. Framed. (12)

110. PEACE AND WAR. Engraved after Rubens; Village proche Harlem, engraved after Van Breda; Young Jewish Bride, by Schmidt after Rembrandt (nice impression); Etching by De Boissieu, and others similar. Framed. (10)

111. DIANA HUNTING, engraved after Dominichino; Adam and Eve driven from Eden, after Michael Angelo; Le Dejeuner Flamande, after Teniers; Charity, after Corregio by Raphael Morghen; Alexander and Diogenes, after Rembrandt, and others. Framed. (12)

112. LA NYMPHE ERIGONE, engraved by Muller; Vision of the Madonna, by Bartolozzi; etching by De Boissieu; St. George after Raphael by De Larmessin (beautiful impression), and others similar. 12 pieces.

FELIX OUDART.

113. STAG IN THE FOREST. Winter. Painter etching. Folio.
Proof on Japan paper.

PAINTER ETCHINGS.

114. LANDSCAPE WITH SHEEP. Etching on Japan paper by J. A. S. Monks., 1887.
Fine proof, folio.

115. MORAN (P.). Landscape with cows, Signed Proof; Lalanne, Vue prise du Louvre; Hedouin, Portrait of a lady after Chaplin. (3)

116. STRANG. Portrait of Sir F. Seymour Haden; Lalanne, Richmond; Gifford, near the Coast. (3)

117. VANDERHOEF. Boatbuilder's Slip, Hudson River; Veyrassat, the Ferry; Lalanne, Tour de Montalban, Amsterdam. (3)

118. APPIAN. Landscape; Monks, Winter landscape; T. Moran, After the wreck. Three etchings. (3)

119. FLAMENG. The Blue Boy, after Gainsborough, India proof; Ferris, The Musqueteer, after Fortuny, India proof; Feyen-Perrin, Evening. (3)

120. RAJON. Head of an old Woman after Rembrandt, India proof; Dicksee, Head of a Lion; C. Y. Turner, A Polander, etched after Rembrandt; and another, by Fayen-Perrin. (4)

STEPHEN PARRISH.

121. VENICE. Gondolier with boat laden with flowers entering the Grand Canal. Etching, large folio.
Signed remarque proof on parchment, untrimmed.

JOSEPH PENNELL.

122. CHESTNUT STREET BRIDGE, PHILADELPHIA. Painter etching. 4to.

ROBERT POLLARD.

123. THE DEPARTURE. Stipple and aquatint by Pollard and Jukes, showing Lt. Prentice and his shipwrecked party leaving to carry dispatches to Sir Henry Clinton at New York. Folio. Lond., 1784.

124. MOLIERE. Three-quarter length, seated at a desk. Engraved by Beauvarlet after Bourdon. Folio, margins.
FINE IMPRESSION OF THE MOST FAMOUS PORTRAIT AND ENGRAVING OF MOLIERE.

125. SAMUEL URLSPERGER, Preacher of the Moravians in America. Mezzotint portrait by J. J. Haid, oval. Sm. folio, 1750.

126. FREDERICK III OF PRUSSIA. Mezzotint by Purcell after Pesne, showing him on horseback. Sm. folio.

127. PRESIDENT AND MEMBERS OF THE MEDICAL SOCIETY OF LONDON. Stipple Engraving, by N. Branwhite after S. Medley. Large folio. Lond., 1801. Mounted.

128. CAMILLE COROT, by Bocourt; Millet by the same; Columbus by Mercuri. Etchings. (3)

129. MDLLE RACHEL BY FLAMENG, India Proof; Head of the same by Henriquel; Sarah Bernhardt by Monzie. Etchings. (3)

130. PITT. The Rt. Hon. Wm. Pitt. Mezzotint, by R. Houston, nearly full length, seated, W. Hoare, pinxt. Folio.

131. SIR CHARLES SAUNDERS. Vice Adm. of the Blue. Mezzotint. Lond., (about 1780). Folio.

132. LIEUT. COL. TARLETON. Mezzotint by S. W. Reynolds after Sir Joshua Reynolds. 4to.
A VERY FINE PROOF ON LARGE PAPER.

133. SIR JOHN TRENCHARD, Chief Justice. Mezzotint by J. Watson, Folio.

134. BOZ. Etched portrait of Charles Dickens, as a young man, signed "Phiz," but disclaimed by him.
A scarce portrait and suppressed.

135. CHARLES LAMB. Etching by Brook Pulham. Full length, standing. SCARCE. 8vo.

136. WM. PITT, EARL OF CHATHAM. Oval bust, J. Selb del. R. Houston, pinxt. 4to, printed in brown.

137. LE GENERAL LAFAYETTE. Bust portrait, in line and stipple by Boutran. Sm. 4to.

138. LAFAYETTE. Conclusion de la Campagne de 1781 en Virginie. Full-length portrait standing beside a horse on the battle-field. Engraved by Le Mire after Le Paon. Small repair in the margin. Folio. Scarce.

139. LAFAYETTE AND WASHINGTON. Certificate of the Washington & Lafayette Beneficial Society, 1845. Containing a fine and scarce view of the first meeting between Washington and Lafayette. Drawn by J. Queen, printed by P. S. Duval. Phila., 1845. Folio, old mahogany frame.

140. WASHINGTON IRVING AND HIS LITERARY FRIENDS AT SUNNYSIDE. Folio. Full length portraits of Irving, Holmes, Hawthorne, Longfellow, Emerson and others.

141. MEN OF PROGRESS. AMERICAN INVENTORS. Large folio engraving by John Sartain, giving portraits of Prof. Henry, Ericcson, Morse, Hoe, Col. Colt, and others. N. Y., 1868.

142. MELANCTHON, engraved by Muller after Cranach; HEAD OF A MAN. Old line engraving. Folio, fine impressions (2 pieces).

PAINTINGS.

143. MORAN (EDWARD). Nine small paintings on a large academy board, including several New York subjects.

Beautifully painted examples of this noted painter. The New York subjects include a glowing sunset view of ships entering New York Harbor, Going to sea past the Battery, a tug towing a ship past the Battery, The Palisades; the other subjects are marine views and landscape. The largest painting measures 6 x 9½ inches.

144. UNSIGNED. The Two Marys and Martha at the foot of the Cross. Painting on copper. 20x14½ in.

145. FANTORO (?). On the Tiber, Rome. Dated Rome, 1873. Painted on panel. 7x12¼ in.

146. LAWRIE (ALEXANDER, American Painter, member of the National Academy). Waterfall in the forest. Canvas signed A. L. 12x9 in.

147. REIMER (G.). Hide and Seek; children at play. Canvas signed. 24x34 in.

148. UNSIGNED. Ecstasy. Canvas, 35x28 in.

149. JUNGHEIM (CARL). Alpine Scenery; a Swiss Chalet and meadow with cattle attended by two women in national costume; in the background tall snow topped mountains. Canvas signed, 22x33½ in.

150. UNSIGNED. An Old Woman reading the Bible. Canvas, 19x16 in.

DRAWINGS.

151. LANDSCAPE WITH RUINS AND FIGURES. By J. A. Knip, 1777-1847. Large folio.

152. ITALIAN DRAWING OF THE 18TH CENTURY. Finished drawing in Water-colors. Landscape with four figures. 10x13.

153. FRESSY (C.). Two water-colors; Fishing on the beach, and Loading a schooner. (2)

GEORGE ROMNEY.

154. ARCHDEACON WM. PALEY. Mezzotint engraved by J. Jones. Folio.

W. DENDY SADLER.

155. HEALTH TO THE BRIDE! Etching by L. J. Muller. Lettered proof. Large folio.

156. THE OLD AND THE YOUNG. Etched by E. Ganjean. Open letter proof, folio; a charming group at a casement window.

157. MY LOVE TO YOU. Etched by W. H. Boucher. Folio, open letter proof.

158. HOME BREWED. Group with four men at a Doorway. Etched by W. H. Boucher. Folio, open letter proof.

159. THE SQUIRE'S SON. Etched by L. Muller. Obl. folio. Lettered proof.

160. DARBY AND JOAN. Etched by W. H. Boucher. Open letter proof of a favorite subject.

SAMPLER.

161. AMERICAN SAMPLER. 22x18 in., selvage edge on two sides. Signed "Nabby Trask, aged 8, 1804." Framed.

A GENUINE EXAMPLE OF INTRICATE PATTERN AND OF REMARKABLE EXECUTION. At the base about one-third of the sampler is filled with a design of a garden laid out with flower beds and fences leading to a three-story house with fourteen windows (mostly of mica). Birds are flying over the house. The trees on either side of the garden support a leaf and floral border which encloses three alphabets, the numerals and an eight-line verse with the signature of this industrious little girl. The flower beds, fence, house, trees, border, etc., are all worked in colored silks.

162. AMERICAN SAMPLER. 8 in. square. Signed "Martha H. Bull, 1795."

Divided by eight lines worked in thread, enclosing two alphabets, the numerals, name and date and a serpentine border at the bottom. Oak frame.

163. AMERICAN SAMPLER. By Ann C. Stockwell "Marked June 1802." "Aged 10." With Alphabets, numerals, and a view of a small Church in the centre. Faded and a hole darned. 9½x11½ inches. Framed.

JOHN SMITH.

164. DUCHESS OF BOLTON. After Kneller. Full length standing with a basket of flowers. Sm. folio.

FINE IMPRESSION but cut close.

165. CHARLES III KING OF SPAIN AND THE INDIES. Mezzotint after Kneller. Oval bust in royal robes. Folio.

166. MASTER THOMAS GILL AS CUPID WITH A BOW. Mezzotint by J. Smith, 1694. 4to, small margins.

Well printed and one of earliest of the many charming children's portraits of the period.

167. JOHANNES SMITH. Portrait of the mezzotint engraver by himself after Kneller. Engraved in mezzotint 1716. Sm. folio.

RICHARD SMYTHE.

168. LADY INCHIQUIN. After Lawrence. Three-quarter length leaning on a stone balcony. 4to, gilt frame.

SIGNED PROOF MEZZOTINT PRINTED IN COLORS. Plate destroyed.

SPORTING PRINTS.

169. WORTH (THOMAS). Starting out on his mettle; Coming in on his ear. In colors. N. Y. Currier and Ives. 1875 (2)

170 A GOOD CHANCE. Deer Hunting on the Lakes. Tinted lithograph (blue) by Currier and Ives, 1863. Obl. folio, margins.

171. STAG TAKING WATER; DEATH OF THE STAG. Aquatints by E. Duncan, painted by J. Ferneley. In colors. Large folio. Lond., Ackerman, 1834. (2)

172. COCK SHOOTING WITH SPANIELS. Aquatint by T. Medland. 4to.

173. COACHING SCENES IN COLORS. 3 pieces. 4to.

JOHN SARTAIN.

174. GEN. MARION IN HIS SWAMP ENCAMPMENT, inviting a British Officer to Dinner. Mezzotint folio.

J. J. TISSOT.

175. LADY AND CHILD SEATED ON THE GRASS. "Ten Etchings by Tissot," a Bacchanal as frontispiece with Tissot's stamp; with etching of a child and donkey by Besnard. (3)

176. L'ETE; "Ten Etchings by J. J. Tissot," waiting for the Boat (title); On the Grass. Painter etchings. (3)

JOHN TRUMBULL.

177. BATTLE AT BUNKER'S HILL. Engraved by J. G. Muller. Large folio. Lond., 1798. Original impression with margins.

KRUSEMAN VAN ELTEN.

178. RIVER LANDSCAPE WITH CATTLE. Painter etching. Obl. 4to, signed proof on toned paper.

A very fine signed impression.

P. VAN SCHUPPEN.

179. PETRUS DE MARCA. Archiepiscopus Parisiensis. After Van Loo. Line engraving. 4to.

VOLTAIRE.

180. STUDIES OF VOLTAIRE. Curious engraving showing 34 poses of the head of Voltaire with a three-quarter length seated. 4to, margins.

181. VOLTAIRE. Full length seated at a table, with quill in his hand. Etching. M. Morin del., P. M. fecit. 4to, inlaid.

M. R. WARD.

182. SCHOONER WITH ROW BOATS AT THE DOCK. Painter etching, signed proof. 4to.

GEORGE AND MARTHA WASHINGTON.

183. WASHINGTON AND HIS WIFE. Two fine oval bust portraits in oil colors, published 1863-64. Oval gilt frames. Folio. (2)

JAMES McNEILL WHISTLER.

184. FULHAM. Etching. Good impression with large margins.

J. G. WILLE.

185. LE MENAGERE HOLLANDOISE, L'Observateur Distrait, and two other 4to engravings by the same. Framed. (4)

ANDERS ZORN.

186. PORTRAIT OF ZORN. Etching by himself, proof on Holland paper. 4to.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

Plate 1.

No. 41. Hiroshige. No. 90. Hokusai. No. 91. Yoshimori.

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